

## **The Vulnerable Body in Roman Literature and Thought**

**CX264-30/CX364-30**

**Module leader:** Prof. Victoria Rimell

**2018-19**

**Lectures:** Tuesdays 9-11, OC1.02

**Q800 sessions:** Tuesdays 1-2, H0.43

This module will investigate what being vulnerable, weak, impotent, invalid or dependent meant in the Roman world. To what extent did vulnerability give rise to moral and ethical obligations, in a context in which invulnerability defined the dignified citizen male against a series of soft, wounded, twisted, disabled and penetrable bodies? Were those who embodied vulnerability ever heard, or only written over/on? In what ways was Roman literature ‘fleshy’? To what extent do Latin literary texts reproduce the body as a product of institutionalized knowledge and control? As we work our way through a wide range of texts from the Republican period to the late first century CE, from satire, fable, erotic elegy and iambic to imperial epic and the philosophical letter, we will explore how bodily (in)vulnerability becomes the currency in which much of what we know as ‘Latin literature’ trades – as a means of probing boundaries between the human and non-human, between the masculine and feminine, or between the free and the enslaved; as a metaphorical system for describing rhetorical performance or invoking the materiality of texts; as a cast for poses of inferiority, including Latin literature’s ‘inferiority complex’ in relation to Greek predecessors; or as provocative imagery in Roman representations of erotic and imperial desire. The module will also debate how Roman thinking about vulnerability (particularly in terms of gender and ageing) may be similar to and different from our own.



### **Our aims in this module:**

- to acquire a broad understanding of the various ways in which vulnerable bodies are represented and debated in classical Latin literature;
- to appreciate how the form, content and poetics of the texts under consideration relate to broader questions about identity, gender, politics and ethics in 1st century BCE-1st century CE Rome;
- to develop skills in the close reading of literary texts, and in the critical analysis of classical scholarship;
- to develop the ability to set findings into a wider comparative context, drawing in other aspects of the study of the ancient world; and to engage creatively with a wider

range of secondary literature that includes discussion of classical literature within broader comparative, including critical-theoretical, frames.

## Syllabus

### Set texts in translation (you should consult the Loeb editions):

Ovid, *Amores* 1.1, 1.2, 1.3, 1.5, 2.7, 2.8, 3.7

Horace *Epodes*

Phaedrus *Fables*

Horace *Satires* Book 1

Persius *Satires*

Seneca *Letters* 1-12, 24, 30, 47.

Seneca *Thyestes*

Statius *Achilleid*

### Set texts in Latin for Q800 / Classics & English students:

(please consult the text in the individual commentaries listed in bibliography for each author)

Ovid *Amores* 2.7, 3.7

Horace *Epode* 12

Horace *Satires* 1.4.1-85

Phaedrus, *Fabulae* 2.5, 3.Prol., *App.*10

Statius *Achilleid* 1.126-877

Seneca *Letters* 12, 24

Seneca *Thyestes* 690-1112

### Schedule of lectures for Term 1 (each 2 hr session will be split into approx. 1 hr of lecture-style teaching, and approx. 1 hr of seminar-style discussion)

**Week 1:** Thinking about vulnerability, ancient and modern

**Week 2:** The elegiac poet-lover: power and libido in Ovid's *Amores*

**Week 3:** *Amores* 3.7 and the creative-erotic potential of impotence

**Week 4:** Discordia and powerlessness: Horace's penetrating *Epodes* (I)

**Week 5:** Horace's penetrating *Epodes* (II)

**Week 6: reading week**

**Week 7:** Satire's bodies: Horace (I)

**Week 8:** Satire's bodies (II)

**Week 9:** Phaedrus: fables and underdogs

**Week 10:** Phaedrus and Tiberius: servility, power, humiliation

## Assessment

You are required to produce two essays for the course, which will be assessed. Essays will jointly contribute 50% of assessment; the remaining 50% of your work will be assessed by the 2 hour examination in May/June 2019. For coursework questions, see below.

### **Examination (50%)**

Q800 Students reading set texts in Latin will be required to answer two questions from Section A of the paper and one question from Section B. Each Section A question requires you to translate and comment on one of two passages of Latin from the texts prescribed i.e. you have to translate and comment on two passages of Latin altogether (two thirds of the examination marks). From Section B you choose one essay title from the range available. All other students should answer three questions from Section B.

### **Coursework Essays (50%)**

- The assessed essays must be word-processed, have proper bibliographic references, and be clearly and accurately expressed (correct spelling, good grammar, and well-structured sentences). The number of words used, as close as possible to 2500 words, but up to 3000 words (including footnotes, not including bibliography), should be given on the cover sheet. **Q800 Students taking this module will be required to offer two practical criticisms in lieu of an essay for one of the coursework assessment points. For this term's questions, see below.**
- **Students are required to declare a word count on the cover sheet. Essays will be penalized for being too short or too long.**

Please see 'Advice on writing essays':

<http://www2.warwick.ac.uk/fac/arts/classics/students/guidance/essays/>

### **Submission of Essays:**

**Essays must be submitted online via Tabula BEFORE the essay deadline:**

<http://www2.warwick.ac.uk/fac/arts/classics/students/esubmission/>

**Nb:** Tabula will **ONLY** accept the following file types: .doc, .docx, .odt, .wpd, .ps, .html, .hwp, .rtf, .txt, .pdf, .ppt, .pptx, .ppsx, .pps, .xls, .xlsx. If you try and submit a file with a different extension Tabula will not accept the file. There is a limit of 20MB of size for submission of files. If you are using a lot of pictures and your file is larger than 20MB, save your file as a pdf, and then reduce the resolution. If this still does not solve the problem, please print out a hard copy of the essay, with images, and submit this to the office before the essay deadline.

**You must include a cover-sheet for your essay, including the following information:**

- Student i.d. number
- Module Code & Name
- Title of Essay
- Word count
- Yellow sticker (if applicable)

A template essay cover-sheet is available online:  
<http://www2.warwick.ac.uk/fac/arts/classics/students/>

Please retain a copy of the Tabula e-submission receipt in case of dispute. **Don't forget to check that you are submitting the correct version of your essay/dissertation**, complete with footnotes and bibliography.

Anonymity of marking is an adopted principle of the University for both assessed essays and examinations, so **DO NOT put your name** on your work.

By University regulation, **late essays will attract a penalty of 5 marks for each day they are late**, excluding weekends (from 12.01 on the day they are due to 12.00 the next day is counted as 1 day).

**All submitted work will be checked for plagiarism via Turnitin plagiarism detection software.**

### **Deadlines**

Submission deadlines must be heeded: the University has regulated that essays will attract a penalty of 5% for each day they are late. If you foresee difficulties in meeting the deadline, it is imperative that you contact the Director of Undergraduate Studies (see below). The deadlines for essay submission for this course are as follows:

**Essay 1:** 22<sup>nd</sup> November 2018

**Essay 2:** 20<sup>th</sup> February 2019

## **Term One coursework**

*To be handed in by 12 noon on 22nd November 2018*

Write an essay of approximately 2500 words in response to ONE of the following questions:

1) **To what extent does the 'vulnus' suffered by the poet-lover in Ovid's *Amores* challenge conventional Roman masculinity?**

(For bibliography on Ovid's *Amores*, see bibliography below. You are also encouraged to do your own research using the library and its online databases. If you have trouble finding something, or need guidance, please ask. Hard copies of many articles on your bibliography may be found in a box file in the departmental office - just ask one of our administrators; they may be borrowed for a short time or photocopied.)

*nb: you are expected to read widely on your chosen text or texts, basing your research on recommended bibliography. As a rough guide, you should attempt to read or partially read at least 6 or 7 pieces. Do not rely on shorter, 'companion' or 'survey' articles, which are intended to serve as introductions to wider research.*

2) **Analyse the relationship between *servitium amoris* and *amor servae* in Ovidian elegy.**

(For bibliography on Ovidian elegy, see bibliography below. You are also encouraged to do your own research using the library and its online databases. If you have trouble finding something, or need guidance, please ask. Hard copies of many articles on your bibliography may be found in a box file in the departmental office - just ask one of our administrators; they may be borrowed for a short time or photocopied.)

*nb: you are expected to read widely on your chosen text or texts, basing your research on recommended bibliography. As a rough guide, you should attempt to read or partially read at least 6 or 7 pieces. Do not rely on shorter, 'companion' or 'survey' articles, which are intended to serve as introductions to wider research.*

**3) Does Horace exploit imposter syndrome to his advantage? Approach this question in the light of *Satires* book 1.**

(For bibliography on Horace's *Satires*, see bibliography below. You are also encouraged to do your own research using the library and its online databases. If you have trouble finding something, or need guidance, please ask. Hard copies of many articles on your bibliography may be found in a box file in the departmental office - just ask one of our administrators; they may be borrowed for a short time or photocopied.)

*nb: you are expected to read widely on your chosen text or texts, basing your research on recommended bibliography. As a rough guide, you should attempt to read or partially read at least 6 or 7 pieces. Do not rely on shorter, 'companion' or 'survey' articles, which are intended to serve as introductions to wider research.*

**4) In Horace *Epodes* 8 and 12, 'iambic staining of writer, victim and reader performs abusive *erotics*'. Unpack and debate this statement.**

(For bibliography on Horace's *Epodes*, see bibliography below. are also encouraged to do your own research using the library and its online databases. If you have trouble finding something, or need guidance, please ask. Hard copies of many articles on your bibliography may be found in a box file in the departmental office - just ask one of our administrators; they may be borrowed for a short time or photocopied.)

*nb: you are expected to read widely on your chosen text or texts, basing your research on recommended bibliography. As a rough guide, you should attempt to read or partially read at least 6 or 7 pieces. Do not rely on shorter, 'companion' or 'survey' articles, which are intended to serve as introductions to wider research.*

Term 2 questions: tbc, see online from the end of term 1.

**Practical Criticisms (Q800 students only)**

**Nb: Q800 Students taking this module will be required to offer two practical criticisms in lieu of an essay for one of the coursework assessment points. In other words, you may decide to do the 2 prac crits instead of the essay either in term 1 or in term 2.**

**Term 1:**

Write on TWO of the following FOUR passages, answering the question set with specific reference to the Latin text, while paying attention to the guidelines for practical criticisms (see below). You will need to consult commentaries and cite and discuss relevant bibliography, presenting each answer as a mini-essay with

bibliography and detailed referencing to the text specified. **The two practical criticisms should be submitted, both electronically and in hard copy, as one document of about 2,500 words (maximum 3000) in total.**

1. Ovid, *Amores* 3.7.1-26.

Question: to what extent does impotence reboot, rather than deaden, Ovid's elegiac project?

2. Horace *Epode* 8

Question: is it possible to read this poem without ourselves performing, with complicity, in the theatre of Roman masculinity?

3. Horace, *Satires* 1.4.38-65

Question: how corny, or how original, is Horace's claim to be a victim of malicious misrepresentation?

## Term 2

questions to come...

### Extensions to Essay Deadlines

Applications for an extension to the essay-deadlines are only allowed in exceptional circumstances – well-documented medical reasons for problems occurring at the time etc. Any such application should be made to the Director of Undergraduate Studies, Prof. Michael Scott, well before the deadline. When an extension is granted, students must ensure that the module tutor is informed and that the extension (with date limit) is recorded by the secretaries in the ledger in the Office. **Independent documentation is required** in order to secure an extension. Predictable problems with time management as a result of deadline bunching or other commitments, and social problems with housemates are not usually admissible. Problems with e.g. printers/computers, getting hold of books, bunching-up of essay-deadlines are not considered acceptable excuses. Nor is involvement in an extracurricular activity, whether sport, drama, or music. **Retrospective deadlines cannot usually be granted.** When an extension is granted, students must check that the extension is recorded on Tabula. Only in very exceptional circumstances will an extension be allowed beyond one week. **For guidelines on mitigating circumstances, see the Undergraduate handbook, downloadable online at:**

<https://warwick.ac.uk/fac/arts/classics/students/>

### Plagiarism

Plagiarism, defined as 'the attempt to pass off someone else's work as one's own' is a variety of cheating or fraud. It is taken very seriously by the University and students who are caught can suffer penalties which are extremely detrimental to their career. Fortunately plagiarism has not been a problem in our Department and we fully anticipate that this situation will continue.

- To avoid any confusion however you should take special care with **two things**:

- Cite the sources you are using.
- Use quotation marks for the quotations you are including.

If any of the above is unclear, contact the Module tutor. There is more information in the Departmental Handbook.

### **Practical Criticisms: Some Guidelines**

Writing a literary commentary ('aka 'practical criticism' or 'prac crit' or 'gobbet') should not be the same as writing a short essay (although this is not to say that essays do not or should not include close reading – they absolutely should!). But a commentary is largely concerned with the explication of a single short passage of text; an essay is directed towards a different goal - making a more general argument or arguments on a set topic, using a wide range of primary and secondary evidence. Here is a short guide to what to focus on:

**Remember** that the 'question' (for coursework prac crits) is just a spur to reading the text closely: you do not have to focus on it exclusively, as you would do in an essay, but it will be useful to give some direct response to the question in your final paragraph. Indeed, the point of the question is to help you frame your analysis and inspire you to write your concluding comments.

Try to write **2-3 sentences of introduction**, then **2-3 more developed paragraphs**, followed by some **concluding remarks**.

In your **introduction**, you should:

- identify the context (briefly but precisely), paying some attention to what follows as well as what precedes; when dealing with a single poem, mention its position in the book, and state briefly what it is about. If the passage/poem is part of direct speech, identify the speaker. You may want to refer briefly to genre, metre, tone.
- briefly outline your coverage of major themes. What interests you about this passage/ poem?

Then, **in the next two or three further paragraphs of detailed comment**, you should:

- say what you feel should be said about the passage/poem as a whole, broken down into two or three main themes. Pay close attention to the text, and make sure your observations begin with the text itself. At the same time, it might be useful to attempt to contextualize (or even politicize) more broadly your observations. It is this, alongside detailed and creative interpretative of textual detail, which will often distinguish excellent first-class work from good second-class material. Throughout, remember to analyse and evaluate, not simply describe. Make sure also to engage with and reference secondary literature, and use footnotes as you would do in an essay. Insert a final bibliography, also, as you would do in an essay.

Always **brainstorm** before you start writing.

**It might help to use this checklist of questions/reminders:**

- What genre/form is this, and what metre is it written in? (i.e. form sets up expectations, produces and frames meaning)
- Who is speaking/narrating? What can you say about that voice? Is it aggressive, satirical, meandering, elusive, formal, authoritative, weak (etc.etc.)? If there is more than one speaking voice, what emerges when you

compare them?

- Look at imagery, metaphor, simile: analyse their function and effect.
- Pay attention to rhythm, speed, phonic effects, visual effects.
- If you are dealing with narrative, how is that narrative spun out? What creates drama and intensity? Is this passage a turning point or a climax, or a coda, or an interlude? Have we 'been here before'?
- How does form illustrate or enact content?
- Pay attention to the vocabulary and diction used: is it formal, elevated, colloquial, casual, pompous, intellectual, grotesque, unusual? Is it ever designed to allude to a previous poem/passage/line/theme? Does any word in the passage/ poem have more than one meaning, and do multiple meanings or connotations have a potential function here? For example, do they create humour? Or innuendo? Does one connotation undercut the other?
- Look for patterns, and notice word order: are words repeated? Look especially at beginnings and endings, and also (especially in poetry) at the beginnings and ends of lines. Is a word repeated in a different form (i.e. polyptoton)? Is it repeated in the same metrical position in a different line? What might be the point of this? Do we find a noun placed a long way away from an adjective describing it, and is there a point to this?
- In what position do you think this passage/poem puts its readers?

## MODULE Bibliography (General + Term 1 texts)

### General:

- Barton, T. (1994) *Power and Knowledge: Astrology, Physiognomics and Medicine in the Roman Empire*. Michigan.
- Berzins-McCoy, M. (2013) *Wounded Heroes. Vulnerability as a Virtue in Ancient Greek Literature and Philosophy*. Oxford.
- Bradley, K. (1987) *Slaves and Masters in the Roman Empire: A Study in Social Control*. Oxford.
- Braund, S. and Gold, B.K (eds.) (1998) *Vile Bodies. Roman Satire and Corporeal Discourse. Arethusa* 31. Baltimore.
- Brison, S. (2003) *Aftermath: Violence and the Remaking of the Self*. Princeton.
- Butler, J. (2004) *Precarious Life. The Powers of Mourning and Violence*. London and New York.
- Edwards, C. (1993) *The Politics of Immorality in Ancient Rome*. Cambridge.
- Fineman, M. (2013) *The Vulnerable Subject: Anchoring Equality in the Human Condition*. Princeton.
- Fitzgerald, W. (2000) *Slavery and the Roman Literary Imagination*. Cambridge.
- Gunderson, Erik (2000) *Staging Masculinity. The Rhetoric of Performance in the Roman World*. Ann Arbor.
- Hillman, D. and Maude, U (eds.) (2015) *The Cambridge Companion to the Body in Literature*. Cambridge.
- Laes, C., Goodey, C.F. and Lynn Rose, M. (eds.) (2013) *Disabilities in the Roman Antiquity: Disparate Bodies*. Leiden and Boston.
- Langlands, R. (2006) *Sexual Morality in Ancient Rome*. Cambridge.



- Mackenzie, C., Rogers, W., and Dodds, S. (eds.) (2014) *Vulnerability: New Essays in Ethics and Feminist Philosophy*. Oxford.
- Monserrat, D. (ed.) (1997) *Changing Bodies, Changing Meanings. Studies of the Body in Antiquity*. London and New York.
- Murphy, A. (2011) 'Corporeal vulnerability and the new humanism' in *Hypatia* 26.3: 575-590.
- Parkin, T. (2003) *Old Age in the Roman World*. Johns Hopkins.
- Porter, J. (ed.) (1999) *Constructions of the Classical Body*. Ann Arbor.
- Romm, J. (2014) *Dying Every Day. Seneca at the Court of Nero*. New York.
- Valttinen, T. (2015) 'The power of the vulnerable body' in *The International Feminist Journal of Politics* 17.1.
- Williams, C. (1998) *Roman Homosexuality. Ideologies of Masculinity in Classical Antiquity*. Oxford.
- Worman, N. (2009) 'Bodies and Topographies in Ancient Stylistic Theory' in T.Fögen and M.M.Lee (eds.) *Bodies and Boundaries in Graeco-Roman Antiquity*. Berlin and New York, 45-62.
- Wyke, M. (ed.) (1998) *Parchments of Gender: Deciphering the Bodies of Antiquity*. Oxford.

## Author/text specific bibliography (commentaries are printed in bold)

### Term 1.

#### Weeks 2-3

##### Ovid *Amores*

**Booth, J. (1991) *Ovid. The Second Book of Amores. Edited with translation and commentary*. Warminster.**

James, S. L. (2003) *Learned Girls and Male Persuasion. Gender and Reading in Roman Love Elegy*. Berkeley and LA.

Fitzgerald (2000) *Slavery and the Roman Literary Imagination*. Cambridge. Esp. 63-68.

Gold, B. (1993) '“But Ariande was never there in the first place”: Finding the female in Roman poetry' in N. S. Rabinowitz and A. Richlin (eds.) *Feminist Theory and the Classics*. New York and London, 75-101.

Hallett, J.P. (2015) 'Making Manhood Hard' in M.Masterson, N.Sorkin Rabinowitz and Robson, J. (eds.) (2015) *Sex in Antiquity. Exploring Gender and Sexuality in the Ancient World*. New York and London, 408-421.

Henker, J. (1985) 'Rape and the founding of Rome' *Helios* 12: 41-8.

James, S. (1997) 'Slave-Rape and Female Silence in Ovid's Love Poetry,' *Helios* 24: 60-76.

McCarthy, K. (1998) "Servitium amoris: Amor servitii", in Murnaghan and Joshel (eds.), *Women and Slaves in Greco-Roman Culture*. London<sup>[SEP]</sup>, 174-92<sup>[SEP]</sup>

**McKeown, J.C. (1989) *Ovid Amores: Text, Prolegomena, Commentary. A Commentary on Book 1*. Leeds.**

Murgatroyd, P. (1981) 'Servitium amoris and the Roman elegists' *Latomus* 40: 589-606.

Oliensis, E. (2014) 'The paratext of *Amores* 1: gaming the system' in Jansen (ed.) *The Roman Paratext*. Cambridge, 206-223.

- Richlin, A. (1992) 'Reading Ovid's rapes' in Richlin (ed.) *Pornography and Representation in Greece and Rome*. Oxford, 158-179.
- Sharrock, A. (1995) 'The drooping rose: elegiac failure in *Amores* 3.7' in *Ramus* 24: 152-80.
- Sharrock, A. (2002) 'Discourses of love: the amatory works' in P.Hardie (ed.) *The Cambridge Companion to Ovid*. Cambridge, 150-65.

## **Weeks 4-5**

### **Horace Epodes**

- Clayman, D. L. (1975) 'Horace's Epodes: more than clever obscenity?' *Classical World* 69: 55-61.
- Fitzgerald, W. (1988) 'Power and Impotence in Horace's *Epodes*' *Ramus* 17: 176-91.
- Gowers, E. (1993) 'Garlic breath: Horace *Epode* 3' in Gowers, *The Loaded Table*, Oxford, 280-310.
- Henderson, J. (1987) 'Suck it and see (Horace *Epode* 8)' in Whitby and Hardie (eds.) *Homo Viator: Classical Essays for John Bramble*. 105-18. Extended version in Henderson (1999) *Writing Down Rome*. Oxford, 93-113.
- Henderson, J. (1999) 'Horace talks rough and dirty: no comment (Horace *Epodes* 8 and 12)' in *Scholia* 8.3-16.
- Lavery, H. (2014) *The Impotence poem from Ancient Latin to Restoration English Literature*. Farnham, Surrey. (Chapters 1-3).
- Nisbet, R. (1984) 'Horace's *Epodes* and History' in Woodman and West (eds.) *Poetry and Politics in the Age of Augustus*. 1-18.
- Oliensis, E. (1998) 'Making faces in the mirror: the *Epodes* and civil war' in Horace and the Rhetoric of Authority. Cambridge, 64-101.
- Porter, D. H. (1995) 'Quo, quo scelesti ruitis: the downward momentum of Horace's *Epodes*' *Illinois Classical Studies* 20: 107-30.
- Watson, L.C. (2003) *A commentary on Horace's Epodes*. Oxford.**
- McLaren, A. (2007) *Impotence. A Cultural History*. Chicago. (esp. Chapter 1)
- Richlin, A. (1983) *The Garden of Priapus. Sexuality and Aggression in Roman Humor*. Yale.
- Watson, L. (2007) 'The *Epodes*: Horace's Archilochus?' in S.Harrison (ed.) *The Cambridge Companion to Horace*. Cambridge, 93-104.

## **Weeks 7-8:**

### **Horace Satires**

- Barchiesi, A. and Cucchiarelli, A. (2005) 'Satire and the poet: the body as self-referential symbol' in Freudenburg, K. (ed.) *The Cambridge Companion to Roman Satire*. Cambridge, 207-223.
- Braund, S. and Gold. B. (1998) *Vile Bodies: Roman Satire and Corporeal Discourse*. *Arethusa* 31 special issue.
- Freudenburg, K. (2001) *Satires of Rome: Threatening Poses from Lucilius to Juvenal*. Cambridge (chapters 1 and 2)
- Freudenburg, K. (ed.) (2005) *The Cambridge Companion to Roman Satire*. Cambridge.
- Gowers, E. (2012) *Horace Satires 1*. Cambridge. Gunderson, E. (2005) 'The libidinal rhetoric of satire' in Freudenburg, K. (ed.) *The Cambridge Companion to Roman Satire*. Cambridge, 224-242.
- Gunderson, E. (2005) 'The libidinal rhetoric of satire' in Freudenburg (ed.) *The*

*Cambridge Companion to Roman Satire*, 224-242.

Henderson, J. (1999) 'Be alert (your country needs lerts): Horace *Satires* 1.9' in

Henderson (1999) *Writing Down Rome*. Oxford, 202-227.

Muecke, F. (2007) 'The *Satires*' in S.Harrison (ed.) *The Cambridge Companion to Horace*. Cambridge, 105-120.

Oliensis, E. (1998) *Horace and the Rhetoric of Authority*. Cambridge.

## **Weeks 9-10**

### **Phaedrus' Fables**

Champlin, E. (2005) 'Phaedrus the fabulous' *Journal of Roman Studies* 95: 97-123.

Glauthier, P. (2009) 'Phaedrus, Callimachus and the recusatio to success' *Classical Antiquity* 28: 248-78.

**Henderson, J. (2001). *Telling Tales on Caesar. Roman Stories from Phaedrus*. Oxford. (includes texts and detailed commentary)**

Henderson, J. (1999) 'Phaedrus' Fables: the original corpus' *Mnemosyne* 452: 308-29.

Jennings, V. (2009) 'Borrowed Plumes: Phaedrus' fables, Phaedrus' failures' in Dominik, Garthwaite and Roche (eds.) *Writing Politics in Imperial Rome*. Leiden, 225-48.

Libby, B.B. (2010) 'The intersection of poetic and imperial authority in Phaedrus' fables' in *Classical Quarterly* 60: 545-58.

Marchesi, I. (2005) 'Traces of a freed language: Horace, Petronius and the rhetoric of fable' in *Classical Antiquity* 24: 307-30.

Polt, C. B. (2014-15) 'Polity across the pond: democracy, republic and empire in Phaedrus *Fables* 1.20' in *Classical Journal* 110: 161-90.

#### **Note:**

**Bibliography on texts to be studied in term 2 will be provided**

**by the end of term 1, as will instructions and advice on how to prepare over the Christmas holidays.**

**Other useful information** (also available from the departmental handbook)

#### **Criteria for Assessment**

- **Presentation:** Marks will be awarded for good English expression; points will be deducted for poor presentation, including poor grammar and spelling. Marks will be awarded for correct presentation of footnotes and bibliography
- **Clarity of analysis:** Marks will be awarded for work which is organised coherently on the basis of arguments, and deducted for work which is incoherent or presents a mass of amorphous material. The case the student is arguing should be clear to the assessor in every paragraph - don't fall automatically into a chronological arrangement of your material, or a line by line examination of a text, unless you are making a specific point, narrowly argued, about development or change over time.
- **Primary data:** Marks will be awarded for good use of a range of ancient texts and other materials – inscriptions, images, coins, archaeology etc. - and deducted for unsubstantiated arguments and opinions. Marks will be awarded for pertinent quotation and for thoughtfulness about its usefulness as evidence.

Don't use quotations of primary materials or images merely as illustrations. Think about what contribution they make to your argument, what role they play as evidence, where the producers of the text or artefact are 'coming from'.

- **Secondary material:** Marks will be awarded for isolating the main issues and debates in modern scholarship on the subject. Marks will be deducted for overdependence on a single unquestioned modern authority. Think also about where modern scholars are 'coming from', e.g. by reading reviews of their work from the websites of JSTOR, BMCR, or Project Muse. Marks will not be awarded for essays that mainly of quotations from secondary sources instead of your own words.
- **Originality and Sophistication:** Marks will be awarded for thoughtfulness, well-founded scepticism and original ideas which attempt to surpass the issues and debates found in modern discussions in order to take the argument in a new direction.

### Marking Schemes

All assessed essays are double marked within the department and are available for consultation by the external examiner. The first marker offers detailed feedback on individual pieces of assessment; the moderator receives the entire run of scripts and moderates the marks awarded (in other words, the role of the moderator is to ensure consistency in the awarding of marks).

1 <sup>st</sup> class	70-100%
Upper 2 <sup>nd</sup> class	60-69%
Lower 2 <sup>nd</sup> class	50-59%
Third class	40-49%
Fail	0-39%

### Class descriptors

- **2<sup>nd</sup> YEAR - 1<sup>st</sup> class essay** will present a reasoned and analytical argument throughout, its individual points presented in a manner that displays a logical flow between paragraphs and in good English. It will demonstrate an intelligent and critical use of primary and secondary sources; the referencing of these will be clear and accurate. The essay will also display an ability on the part of the student to advance ideas that display a considerable degree of sophistication and some degree of originality.
- **3<sup>rd</sup> YEAR - 1<sup>st</sup> class essay** will present a reasoned and analytical argument throughout, its individual points presented in a manner that displays a logical flow between paragraphs and in good English. It will demonstrate intelligent interpretation of appropriate primary sources and the ability to identify, characterise, and interrogate appropriate secondary literature on the subject; it may also demonstrate the ability to situate the topic within a broader intellectual/academic context. The referencing of both primary and secondary sources will be clear and accurate. The essay will also display an ability on the part of the student to advance ideas that display a considerable degree of sophistication and some degree of originality.
- **2<sup>nd</sup> YEAR - Upper 2<sup>nd</sup> class essay** will present a reasoned and analytical argument, its individual points presented in a manner that displays a logical flow between paragraphs and in good English. It will demonstrate an

intelligent use of primary and secondary sources; the referencing of these will be clear and accurate.

- **3<sup>rd</sup> YEAR - Upper 2nd class essay** will present a reasoned and analytical argument, its individual points presented in a manner that displays a logical flow between paragraphs and in good English. It will demonstrate an interpretation of appropriate primary sources and the ability to identify and characterise appropriate secondary literature on the subject; the referencing of both primary and secondary sources will be clear and accurate.
- **2<sup>nd</sup> YEAR - Lower 2nd class essay** may rely heavily upon narrative, from which salient points of argument will, or are expected, to emerge. It will demonstrate a moderate use of primary and secondary sources and include referencing to these which is clear and accurate. It may also answer only part of the question.
- **3<sup>rd</sup> YEAR - Lower 2nd class essay** may rely heavily upon narrative, from which salient points of argument will, or are expected, to emerge. It will demonstrate a moderate capacity to interpret primary and secondary sources and include referencing to these which is clear and accurate. It may also answer only part of the question.
- **2<sup>nd</sup> YEAR - 3<sup>rd</sup> class essay** will either 1) deviate from the question set in whole or at significant points; or 2) will be presented in a manner that shows few signs of coherent thought and in a form that is ill-referenced and poorly formulated.
- **3<sup>rd</sup> YEAR - 3<sup>rd</sup> class essay** will either 1) deviate from the question set in whole or at significant points; or 2) will be presented in a manner that shows few signs of coherent thought and in a form that is ill-referenced and poorly formulated; or 3) show little acumen in interpreting primary sources and/or shows little recognition of appropriate secondary literature on the subject.
- **2<sup>nd</sup> YEAR - fail essay** will display considerable ineptitude in terms of knowledge, essay-structure, use of English, and referencing.
- **3<sup>rd</sup> YEAR – fail essay** will display considerable ineptitude in terms of knowledge, essay-structure, use of English, and referencing; or 2) offer little or no interpretation of primary sources and no recognition of appropriate secondary literature on the subject.

### **Feedback:**

Students will receive **feedback on essays** within 20 working days: you will receive an email from Tabula once feedback has been published, which you can then access and download. You should read the comments carefully, to assess how best to improve for the next essay. In addition, you should attend **feedback tutorials**: these are one-to-one tutorials with the module tutor, designed to offer additional clarification about the feedback, and a valuable chance for you to discuss your work personally with your module tutor. Typically, students who attend these tutorials tend to improve for their next essays more often than those who do not. You should re-read your essay and feedback sheet before attending the tutorial. Students may request **feedback on exam scripts** from their Personal Tutor or module tutor, once results are released. The SSLC will discuss feedback on exams at a module level at the start of the academic year.